



3 9999 05536 995 1

- no. 107

3 000 000 881115 - no. 108

3 000 000 881117 - no. 109

3 000 000 8811198 - no. 110 (New England Quarterly Notes)

MUSIC LIBRARY ASSOCIATION NEW ENGLAND CHAPTER

NEWSLETTER NO. 108

DECEMBER 1995

Published quarterly in September, December, March, and June. Address all correspondence concerning editorial matters to Michelle Koth, NEMLA Newsletter Editor, 1069 Whitney Ave., Hamden, CT 06517-3449. Inquiries concerning subscription, membership, and change of address should be addressed to Sharon Saunders, NEMLA Secretary/Treasurer, Bates College, Ladd Library, 48 Campus Ave, Lewiston, ME 04240-6087. Free to members. Regular Personal Membership: \$6.00. Student and Retired Membership: \$4.00. Institutional membership: \$8.00. Membership year runs September to August.

NEW ENGLAND AND NEW YORK STATE/ONTARIO CHAPTERS JOINT FALL MEETING REVIEW

The Fall meeting held Oct. 20-21 at Middlebury College in Middlebury, Vermont, joined the efforts of NEMLA and the New York/Ontario chapters. After a wonderful opening reception the night before sponsored by the Middlebury College Music Dept. at the Bread Loaf Inn, the meeting began in earnest.

The first of the morning sessions on Multimedia in the Music Library, *Heart of the Fugue: Interactive Hypertext Teaching Fugal Analysis*, was presented by Gregory Vitercik of Middlebury College, who used music of Bach and Mozart to demonstrate hypertext and multimedia "stacks" to teach theory and aspects of music appreciation. Vitercik sees interactive hypertext media as a way to bring to life theoretical and historical aspects of the fugue in particular and music in general, which one usually just reads about. He listed advantages of multimedia, the greatest to him being the possibility of finding a different way to visualize a piece. In addition, one can explore a piece at different levels with more detail, and be able to go back to the surface again. It allows the student a clearer sense of how rich the musical process is. In the classroom, a teacher is better able to coordinate the information the students are actually seeing and hearing. Using the hypermedia diagrams that Vitercik created to map out the music, he demonstrated that one may visualize the structure of a piece, listen to excerpts or whole passages and read about it at the same time.

Following Vitercik's fascinating presentation, the Eastman School of Music team of Elizabeth Marvin and Alexander Brinkman presented a paper on *Computing for Pedagogy and Cognitive Research*. They opened with a demonstration of Robert Winter's musical anthology on Voyager software. Marvin and Brinkman went on to discuss the course they had team-taught, in which students learned hypercard basics, sound and visuals importing, stack design principles for CAI and CAI software evaluation, experimental design and related scripting issues, and work on individual projects. After showing a music cognition experiment surveying absolute and relative pitch listening strategies, they ended with a demonstration of several student projects.

After lunch, the NEMLA Board and committees met briefly and the NY/O chapter held its business meeting. The afternoon began with Jennifer Post, Curator of the Flanders Ballad Collection at Middlebury, who, via her new Web site, showed creative ways a small archive could display its collections. She believes hypermedia is a great tool that can build upon information, creating an interface between exhibit and finding aids without "ruining" a fragile collection. In developing her Web, Post recommended a multi-tiered plan that would retain original integrity, be informative on several levels, show examples, respect archival principles, and be appealing and creative.

The afternoon ended with a continuation of the Spring NEMLA program *music Libraries in a Changing World: Budget Cuts, Staff Reductions, and New Technologies*, offering the music cataloging perspective. Joy Pile of Middlebury College spoke of the need for greater access and less cost, saying that toward this end some institutions are merging their acquisitions and cataloging departments and questioning the need for authority control. Richard McRae of SUNY Buffalo spoke from the perspective of a state-funded university music library, citing the ever-shifting political climate and the increasing demands for electronic access and space, and that music libraries are losing their hard-won autonomy in the face of cost-cutting mandates. Jennifer Bowen from the Eastman School of Music spoke about the repercussions from major cuts made a few years ago in her library. They have had to restructure, adding cross-responsibilities onto catalogers from reference, collection development, B/I, and systems, which necessitates strict and realistic prioritizing. Margaret Cheviau of the Providence Public Library gave a depressing account of her library, saying that budget cuts have required reducing staffing levels and parts of

collections, even as the library has increased its hours of operation by 40%. After an audience discussion, tours of the Arts Center followed.

The evening offered a very special banquet and contra dance, accompanied by the music of Pete Sutherland & Friends, partaken of with much enthusiasm!

The Fall meeting closed with a Saturday morning session *John Dewey Meets Starship Enterprise: Current Issues in Library User Education*. Moderator Dorothy Bognar (Univ. of Connecticut) opened with a history of Dewey and his philosophy that distinguishes between information and knowledge. Successful research incorporates Wagner's laws: be persistent, take time, ask for assistance, remain flexible, examine resources carefully for the best, don't be afraid of new resources and technologies, be aware that errors can abound in sources, and start assignments early. Diane Ota (Boston Public Library) described her involvement as a public librarian overseeing a special collection. She emphasized orienting students or users with basic library etiquette, policy and background of the library, restrictions if any, idiosyncratic finding aids, and policy concerning letters of introduction needed to use the library. David Ossenkop (SUNY Potsdam) spoke on music-oriented programs in an academic setting, giving examples of his experiences with B/I and describing the changes in library patronage that reflect the modification of their music curriculum toward more theory and less history. Gary Galo (SUNY Potsdam) gave the faculty view. He stated a preference for a greater emphasis on undergraduate bibliography courses, but cited time pressures and conflicting priorities as an obstacle to B/I. Helen Lewis (University of Connecticut), speaking on integrating new technologies, favors computers providing transformational learning experiences in the classroom. She emphasized the need for librarians to rethink instruction and for the library to position itself as one of the key technological players on campus. Phil Ponella (Eastman School of Music) spoke on the role and methods of evaluating effective B/I. He stated that soft data is better than no data, stressing the need to consider whether what you are doing is what you really need to do and whether what you are teaching is what your users need to know. He suggested that you reevaluate your methods often. The panel session inspired much discussion from the floor on the changing role of B/I.

Many thanks go to Jerry McBride, Joy Pile, and all those at Middlebury College for doing such a great job at hosting a fine meeting!

Wendy Sistrunk, Member-at-Large

Tufts University

IN THIS ISSUE:

Review of the Chapter Meeting	p. 1
Nominating Committee seeks nominations	p. 3
Review of the Subject Cataloging Workshop	p. 3

♪♪♪ Message from the Chair ♪♪♪

Many thanks to Jerry McBride, Jim Farrington, and everyone else who participated in the Middlebury meeting. It was one of those meetings that will be remembered for many years. I think everyone learned a great deal and had a fun time as well. Those of you who have performed local arrangements work will certainly appreciate the amount of work involved. Now we look forward to the Wellesley College Spring meeting, which is also shaping up to be an exceptional meeting (see Jim's column).

This Fall, I appointed several people to our chapter committees. With these appointments, we will see some new faces in NEMLA committee work. I am glad that we can involve these members and benefit from the fresh perspective that they will provide. If anyone else is interested in participating in NEMLA, please tell me or

any other Board member. We'll do our best to find a way for you to contribute.

I am pleased to announce that David Gilbert (Wellesley College) has agreed to be the editor of the NEMLA home page. I am finishing my part of the home page and plan to transfer it to David soon. It should be ready for public viewing shortly. Look for announcements early next year.

Finally, I look forward to seeing many of you in Seattle this February. As is our tradition, the NEMLA chapter will have an informal cocktail hour sometime during the meeting. Look for a notice on the bulletin board for details. You won't want to miss it. See you soon.

Peter Munstedt

MIT Music Library

♪♪♪ Message from the Vice-Chair ♪♪♪

Having just weathered storm Dave, which blanketed us with 6-8 inches of snow and ice, I'm starting to warm to the task of planning a springtime meeting. The Program Committee (Marlene Wong, (Smith College), Bob Chapman (Hartford Public Library), Tony Hess (Colby College), and myself), together with host David Gilbert, is still working out the fine details, but we have some morsels to whet your appetite.

As reported in the last newsletter, the date for the Spring 1996 meeting is Saturday, April 20. At present, we are planning a session on women and music and a concert by the Wellesley Afro-Cuban drumming ensemble, Yanvalou. When the program committee met at Middlebury, we discussed the idea of alternating the business meeting (which we have every Spring) with the popular Ask NEMLA sessions. This would allow us to have time for committee work and tours at every meeting.

The Fall 1996 meeting will be at Smith College. Marlene has things well in hand, even picking out the restaurant already! The date cannot be set until the college releases its 1996/97 calendar, but we hope to have that information to you by the next newsletter. Meeting sites past next Fall have not been set, but a few places have been suggested. As always, we welcome ideas for both places you'd like to meet and topics you'd like to have discussed. Finally, I want to thank Linda Blotner and Alice Abraham for their hard work on the Program Committee. Their advice and counsel will be missed, but I'm sure the newest members of the team will infuse us with an abundance of new ideas.

Jim Farrington

Wesleyan University

NOMINATIONS SOUGHT FOR UPCOMING CHAPTER ELECTION

The Nominating committee is seeking nominations for the offices of Vice-Chair/Chair Elect and Member-at-Large. The members of the committee are:

Carolyn A. Johnson, Chair. Mail: Greer Music Library, Box 5534 Connecticut College, 270 Mohegan Ave., New London, CT 06320-4196; W (860) 439-2710; e-mail: cajoh@conncoll.edu

Diane Ota. Boston Public Library. Mail: 34 West Woodbridge Rd., North Andover, MA 01845; (617) 536-5400

Suzanne Risley. Trinity College. Mail: Music Librarian and Media Services, Austin Arts Center, Trinity college, Hartford, CT 06106; W (860) 297-2193; e-mail: suzanne.risley@mail.trincoll.edu

If you would like to run for office or would like to nominate someone else, please contact any of the committee members NO LATER THAN February 1, 1996.

The Vice-Chair/Chair Elect serves for a total of three years. During the first year, as Chair of the Program Committee, s/he plans the Fall and Spring meetings. After automatically becoming Chair the following year, s/he presides at all meetings, appoints committees, and performs duties customary to the office. As Past-Chair (the third year of service), s/he remains a member of the Executive Board and chairs the Nominating Committee. The person

who holds this office must be a member of the Music Library Association.

The Member-at-Large serves for two years. The individual serves as Fiscal Officer and performs other duties as necessary, including bringing concerns of the NEMLA membership before the Board; preparing reports on Chapter meetings for publication in the Chapter newsletter and the national MLA newsletter; acting as liaison to the New England chapters for the American Musicological Society, College Music Society, American Library Association, and other organizations; and coordinating reports of national meetings of general interest to Chapter members (in consultation with the Newsletter Editor).

Carolyn A. Johnson

Connecticut College

REVIEW OF THE DEMYSTIFYING SUBJECT CATALOGING WORKSHOP

I attended the ALCTS workshop "Demystifying Subject Cataloging" held in October in Rochester, NY. Although the workshop was for catalogers, this summary might also help demystify subject headings for other users of subject headings. I have changed any examples to be music-specific. The first session was presented by Arlene Taylor, professor of Library Science at the University of Pittsburgh. The topic was *What is the subject of this item? The process of subject analysis*. She outlined three steps to subject analysis.

1. Conceptual analysis. This begins with an examination of parts of the item that stand out, beginning with the title page and title page verso. The title can be useful, but also misleading. The table of contents, index, preface, introduction, foreword, opening phrases, conclusion, and illustrations and their captions can also provide useful information. Ms. Taylor considers the jacket and cover information to be publisher's propaganda.

2. Translation of analysis into a conceptual framework of system being used (in this case, LCSH), eg: geographic area, time period, form of item. Chronological elements may be implied, as in "Baroque," or limited or determined by geographic area, eg. a discussion of music in Petrograd. The form of the item is a wider concept, encompassing many possibilities. Some are easier to identify: encyclopedias, biographies. Others are terms and data that designate specific materials and physical characteristics:

physical characteristics:	video, photograph
type of data contained:	statistics, biographical data
arrangement of information:	outline, diary
style:	drama, romance
combination of the above:	scores

3. Translation of the concept into a class scheme or terminology. There are four general principles in this process:

- **Specificity:** the concept should be assigned a term most specific to the concept.
- **Direct entry:** the term should be entered directly under the name, eg. the direct form Concert programs is preferred over the indirect concept Concerts--Programs.
- There should be no arbitrary limit on the number of terms needed to express the summary of the item. (Note that LC does not assign more than ten headings.)
- If the concept is not represented in the thesaurus or system, it should be presented by the next general topic and concept.

Lynn El-Hoshy, Senior Cataloging Specialist at the Library of Congress, reviewed the nature and structure of LCSH. She announced that LC is working on a significant update to the *Subject Cataloging Manual*. It will retain the procedural information, but will also include more on principles and philosophy, some of which were covered in the workshop. After discussing the history of LCSH and the types of headings found therein, she gave the following rules for assigning subject headings:

1. Summarize the contents and assign headings for topic that comprise at least 20 percent of the work.
2. Summarize the headings, if needed (The rule of 3 or 4)
 - If one heading covers two or three subjects, use the one heading.
 - If one heading does not exactly cover two or three headings, assign the specific headings.
 - If four or more subtopics of a broader topic are discussed, assign the broader heading (unless the broader heading is too broad).
3. Be specific: assign headings that are as specific as the topics they cover.

The **types** of headings as well as the **forms** of headings in LCSH were explained. A few examples of **types** of headings are discipline and field of learning, types of objects and structures, classes of person, holidays, named animals, events, names of languages. This is different from the **form** in which subject headings are entered.

Simple nouns: Musicians

Nouns with adjectives: Jazz musicians

Phrases with prepositions: Sound recordings in education

Complex phrases: Music as a profession

Compounds for

- relationship: Literature and music
- topics treated together: Music and youth
- explanation: Musical intervals and scales

With qualifiers to:

- distinguish homonyms: Conductors (Music)
- remove ambiguity: Rap (Music)
- indicate proper names

Direct entry: Concert programs VS.

subdivision: Concerts--Reviews

inversion: Musical instruments, Ancient

- Note: inversion is still used for nationality, ethnicity, time period, and fossils.

Subdivisions are then used to bring out topic, place, time period, and form of material.

References are of three types:

1. "Use" references: link terms that are non-preferred and unauthorized to the preferred and authorized form. There are five types of Use references:

- synonyms and near synonyms: Musical talent USE Musical ability
- variant spellings: Tympani USE Timpani
- variant forms of expression: flautists USE Flute players
- alternate arrangements of term: Ability, Musical USE Musical ability
- earlier forms of heading: Chanson, Polyphonic USE Polyphonic chansons--History and criticism

2. Broader term (BT) and Narrower term (NT) references: link headings and allow users to enter at any level and be led step by step to the next level of either more specific or more general topics. There are three types of BT/NT references:

- Genus/species (or class/class member):
Violin BT Stringed instruments, Bowed
Stringed instruments, Bowed NT Violin
- Whole/part:
Kyrie eleison (Music) BT Masses
Masses NT Kyrie eleison (Music)
- Instance (or generic topic/proper-named examples):
Ravinia Festival BT Music festivals--Illinois
Music festivals--Illinois NT Ravinia Festival

3. Related term (RT): links two terms associated in some manner other than hierarchy, terms that have overlapping meanings, terms that represent a discipline and the object of that discipline, and persons and their field of endeavor. RT references are made unless they share a common BT reference or begin with the same word or word stem.

Types of subdivision in LCSH was the next topic. There are four types:

1. Form subdivisions may:

- indicate the format of the publication (what the item is rather than what it is about, eg. indexes, congresses);
- indicate the intended audience (eg. Juvenile literature, Popular works);
- also be used as topical subdivisions (eg. use --Exhibitions for catalogs of an exhibition as well as how to mount an exhibition; Science--Periodicals--History).

Currently, form subdivisions are coded $\neq x$; in the future, they will be coded $\neq v$.

2. Geographic subdivisions:

- indicate the geographic area to which treatment of a topic is limited;
- may indicate where something is located or where something is from.

3. Chronological subdivisions: As of 1993, two forms of chronological subdivisions were allowed to:

- indicate the time period covered in the contents of the work;
- indicate date of imprint of the work.

For the former, the time period may be expressed by a range of dates or by an adjective. Some subdivisions are considered to be inherently historical, and thus do not require the subfield "History." These are listed in H 1647 of the *Subject Cataloging Manual*. The latter type of chronological subdivision is being phased out.

4. Topical subdivisions indicate a part, element, or aspect of a subject. LC has in the past used topical subdivisions; current preference is to use natural language (eg. Concerts--Programs has been changed to Concert programs).

Free-floating subdivisions were then discussed. These subdivisions are assigned under designated subjects without having to be used by LC or established in LCSH. Free-floating subdivisions are defined and described in H 1095 of the *Subject Cataloging Manual*. There are four general rules:

- only under headings for which their use is designated;
- only if no conflict exists with an established subject heading;
- only if the topic is not already implied in the heading itself;
- only with the elements in the prescribed order.

There are two basic orders of subject headings and their subdivisions:

1. **place subdivided by topic** is further subdivided:
place--topic--chronological period--form
2. **topic subdivided by place** is further subdivided:
topic--place--topic--chronological period--form
topic--place--topic--chronological period--form

A fixed order of subdivisions after topical subjects (topic--geographic--chronological--form) has been generally accepted and LC has already begun to make some changes which will be reflected in the *Subject Cataloging Manual* and the authority records. However, there would be exceptions to the fixed order in art, history, and music. Since these exceptions will be limited, they should be easy to document and to apply.

Geographic headings and subdivisions were the next topic of discussion. LC policy for a jurisdiction whose physical territory has stayed virtually the same but whose government has changed its name, is to use the latest name for that country, regardless of the time period covered or the terminology used in the work being cataloged. However, I asked about a book covering the lives of musicians in the Soviet Union, not the former Soviet Republics. Ms. El-Hoshy said that in this case, the subject heading would be Musicians--Soviet Union. For a work that focuses on the lives of musicians still living and

working in the former Soviet Union, the subject heading would be Musicians--Former Soviet Republics.

The form that a geographic subject heading take is usually in English, with elements of the name arranged so that the distinctive portion is first. Abbreviations are not used.

When a topical subdivision is authorized for geographic subdivision, it takes precedence over the instruction for subdivision in the main heading. Geographic subdivision follows the last element that is authorized for geographic subdivision. Place names are interposed when a topical heading that subdivides geographically is combined with a topical subdivision that does not:

Music--France--Directories

The main heading Music can be subdivided but not the topical subdivision, therefore the geographic subdivision is interposed.

Place names that follow a topical subdivision that is authorized for further geographic subdivision

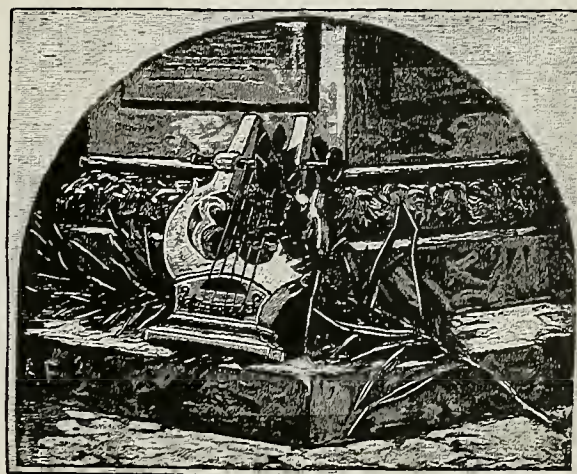
Music--Instruction and study--China

Both the main heading and the subdivision can be subdivided geographically, thus the geographic subdivision follows the topical subdivision.

Other news provided concerned MARC tagging. The use of the 072/073 fields in authority record to provide machine validation will be explored by LC but is still at the beginning stages. The idea is for these fields to link the heading to the applicable section of the Subject Manual that lists the authorized subdivisions for that topic, e.g. Librarians to H 100 classes of persons. The subject tag for form (655) and the subfield indicator for form (subfield v) were approved by MARBI; implementation is now being investigated at LC. The 755 tag (physical characteristics) is now obsolete and all data formerly in 755 would be in 655. MARBI also approved use of 781 for authority records to record the indirect form for geographic subdivisions.

Michelle Koth

Yale University



NAME _____ ADDRESS _____

PHONE work () _____ E-MAIL _____

Please check here _____ if this is a new address and the NEMLA mailing list needs to be updated

Regular membership \$6.00 _____ Student/Retired membership \$4.00 _____ Institutional membership \$8.00 _____

CHAPTER OFFICERS:

Chair: _____

Vice-Chair/Chair-Elect: _____

Past-Chair: _____

Secretary-Treasurer: _____

Member-At-Large: _____

Peter Munstedt, Massachusetts Institute of Technology, Cambridge, MA 02139

Jim Farrington, Wesleyan University, Middletown, CT 06457

Carolyn Johnson, Connecticut College, New London, CT 06320

Sharon Saunders, Bates College, Lewiston, ME 04240

Wendy Sistrunk, Tufts University, Medford, MA 02155

MUSIC LIBRARY ASSOCIATION * NEW ENGLAND CHAPTER

The red star on your mailing may bring you holiday cheer, but it really means that your dues for 1995/96 are now payable. This will be your last newsletter if your dues remain unpaid. Please fill out the form below and send it with your check made payable in US dollars to NEMLA to Sharon Saunders, NEMLA Secretary/Treasurer, Bates College, 48 Campus Ave, Lewiston, ME 04240-6087.

MICHELLE KOTH
 NEMLA NEWSLETTER EDITOR
 1069 WHITNEY AVE
 HAMDEN, CT 06517-3449



NEMLA Archives
 New England Conservatory
 33 Gainsborough St.
 Boston MA 02115-4612
 Attn: Jean Morrow





Digitized by the Internet Archive
in 2012 with funding from
Boston Public Library

<http://www.archive.org/details/newsletter108musi>

